



Cleveland Art



November 2009

The Cleveland Museum of Art Members Magazine

Exciting times past, present, and future

Dear Members,

I want to begin by repeating what I have said so many times in the last two weeks: I am truly excited—and honored—to serve as the interim director during such a critical juncture in the history of the museum—and I thank you for your warm welcome.

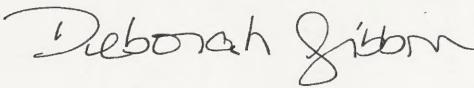
In the past ten years the museum has made superb acquisitions and organized compelling exhibitions; it has produced innovative performing arts and film offerings; it has organized exciting community festivals and presented a broad variety of educational programs. Most remarkably, it has embarked upon and completed substantial portions of an ambitious, transformative renovation and expansion project. Making this all happen requires significant ongoing support from the community, and this magazine's donor thanks section attests to the extraordinary continued commitment of the museum's supporters.

From my perspective as interim director, this track record gives me great confidence that the staff, leaders, and supporters of the Cleveland Museum of Art are committed to the museum's ongoing success and are more than up to the task of making it happen.

I must also say that, even as one who had long been familiar with the Cleveland collection by reputation and by seeing objects in traveling exhibitions, the experience of walking through these galleries really is breathtaking. The quality of the works is so high, the installations so beautiful—few communities in the world have such an asset in their midst, much less one that is open to the public free of charge. Furthermore (its stellar international reputation notwithstanding), this museum exists primarily to bring great art to the people of its own community, which to me is a source of great inspiration and, I believe, one of the factors that has made this institution great.

I look forward to my time here and to getting to know Cleveland and Clevelanders. In closing I'll echo the thoughts of your building project architect Rafael Viñoly: you already have a real gem here. Let's all make it shine.

Sincerely,



Deborah Gribbon, Interim Director

What's Happening

● TGIF (Thank Gauguin It's Friday)

Put the work week behind you at the museum these Friday evenings with drinks, food, music, and more in a festive happy-hour atmosphere that Gauguin would have loved. October 30 (absinthe) and November 6 (champagne), 5:30–9:00.

● After-Hours Party!

Friday, November 13, 9:00–1:00
Enjoy live performances including Marina Rosenfeld's Sheer Frost Orchestra ensemble of 17 electric guitars and dance mixes from the San Francisco duo Eats Tapes. Cash bars and refreshments. Tickets \$10.

● Jonathan Lopez

Wednesday, November 11, 7:00–9:00
Art historian and journalist Jonathan Lopez speaks about his book *The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Han van Meegeren*, where he examines the case of Han van Meegeren, a notorious Dutch art forger. Sponsored by the Painting and Drawing Society. \$15, students \$10.

● Fall Members Sale

Friday–Sunday, November 13–15.
Members receive an additional 10% discount on regular priced merchandise. Total discount is 25%. Holiday gift memberships are available for purchase at the museum store or by calling 216-707-2268. Members receive a 20% discount on the purchase of gift memberships. A great way to introduce your family, friends, hairdresser, or dog groomer to the museum. It's the perfect fit!

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Remembrance of Things Past

An exhibition of photographic images from
Gauguin's era



Unidentified photographer (French, 19th century). *Courtyard with Painters*, late 1860s. Albumen print from wet collodion negative, 28.4 x 38.6 cm. John L. Severance Fund 1998.176

COINCIDING EXHIBITION

France at the Dawn of Photography
Through January 24
A visual record of France—portraits, street scenes, landscapes—when Gauguin was young and just beginning as an artist. In the photography galleries of the new east wing.

Selected mainly from the museum collection, *France at the Dawn of Photography* features 55 images created primarily during the 1850s into the 1870s, a period of innovation that roughly coincides with the Second Empire (1852–1870). The show complements the major exhibition *Paul Gauguin: Paris, 1889* with a compelling visual record of France when Gauguin was just beginning as an artist.

In 1839 the Frenchman Louis-Jacques-Mandé Daguerre developed the first practical photographic process, the daguerreotype, with its beguiling clarity of detail; but by the early 1850s this process was supplanted by paper and glass negatives. For the next three decades both amateur and professional photographers covered a panorama of subjects from scientific to artistic, at once creating and satisfying the explosive popular demand for pictures of the current world.



Charles Marville (French, 1816–1879). *Opéra (Rostral Column)*, c. 1875. Albumen print from wet collodion negative, 37.7 x 26.7 cm. Purchase from the Karl B. Goldfield Trust 2006.6

Photography's ability to capture a likeness quickly and economically made portraiture big business, expanding from individual remembrances to illustrations for literature and a reference tool for painters and sculptors. In the public sphere, portraits of celebrities became extremely popular. Perhaps the most accomplished and influential portraitist was Nadar (Gaspard-Félix Tournachon), whose friendship attracted the most accomplished painters, writers, and intellectuals in Paris to his studio. Nadar and the writer Alexandre Dumas hoped to pen a play together, but the iconic portrait of Dumas made in November 1855 was their only artistic collaboration. Seated casually, hands folded comfortably on his cane, Dumas addressed Nadar with a direct and lively expression. The portrait reflects Nadar's remarkable ability to evoke a sitter's personality, and indeed his portraits help to define our impression of France in the second half of the 19th century.

In the next section of the exhibition, photographs of old and new Paris include four by Charles Marville. From the 1860s until his death in 1879, Marville received many commissions; in the mid 1870s he recorded the street lamps installed at the direction of Baron Georges-Eugène Haussman, who expanded the boulevards and increased the number of sidewalks. Marville's composition, lighting, and printing are easily appreciated in *Opéra (Rostral Column)*, an impressive triangular composition of a line of street lamps. At the 1878 Paris World's Fair 100 of his photographs were displayed, confirming the new designation of Paris as the City of Lights.

Another section features the gardens, forests, and fields of France. In the late 1840s photographers began to join painters in rendering the landscape, which became increasingly important in French photographic theory and practice. Through landscape, pioneering photographers, often trained as painters, created studies of atmospheric luminosity expressed in delicately nuanced



Nadar (French, 1820–1910). *Alexandre Dumas Père (1802–1870)*, 1855. Salt print from wet collodion negative, 23.8 x 17.8 cm. John L. Severance Fund 1983.198

prints. One of the most inventive and influential French photographers of the 1850s, Gustave Le Gray was among the first photographers to work in the forest of Fontainbleau; his landmark studies made between 1849 and 1857 display remarkable virtuosity in conveying the feeling of nature. In work kin to the painting of Corot, Daubigny, and Millet—who also worked at Fontainbleau—Le Gray solved the technical problems of photographing greenery and dark areas, and exploited the visual effects of light and atmosphere. In the enchanting scene shown here, the viewer is drawn almost magnetically into a carriage trail surrounded by a dense archway of trees with sparkling sunlight filtering through the softly defined leaves.

Rural life—villages, inhabitants, and laborers—became a popular subject at this time. Photographers were attracted to genre scenes of simple peasant life, as visual aids for artists or simply for intrinsic beauty. In *Courtyard with Painters* an unidentified photographer has captured a wealth of detail in an intimate slice of 19th-century village life in northern France: two artists work at easels, a group of peasant laborers tackle mounds of dirty laundry, and an innkeeper poses proudly outside his ivy-bedecked establishment. A luminous glow pervades the center of the scene. The photograph is also an absorbing formal study, with its crispness of detail and engaging play of light and shadow.

France at the Dawn of Photography is a snapshot record of France during the Second Empire: the grandeur of its capital city, the beauty of its natural resources, and the vitality of its population. It also testifies to the potential of the new medium as a vivid factual record and means of artistic expression. ■■■

Gustave Le Gray (French, 1820–1882).
*Pathway in the Forest of
Fontainbleau*, 1849–52. Salted
paper print from waxed paper
negative, 19.1 x 26.5 cm. Norman O.
Stone and Ella A. Stone Memorial
Fund 1988.64



The museum welcomes a Spanish sculpture from the age of Queen Isabella the Catholic

The museum recently acquired a distinctive and beautiful sculpture of the *Enthroned Virgin and Child*. This impressively carved work is, on stylistic grounds, probably by the hand of Gil de Siloé or a member of his important workshop. A sculptor of northern origin, Siloé was employed by Queen Isabella the Catholic (reigned 1474–1504) to undertake several large-scale sculptural projects in Burgos and vicinity. He is regarded as the most important Spanish sculptor of the late 15th century and the leading exponent of the Burgos school of sculpture. Siloé worked in both wood and stone, and he is documented as having been employed by Isabella for the production of the important royal tombs at the Carthusian monastery of Miraflores at Burgos. These include the elaborate star-shaped tomb of Isabella's parents, Juan II of Castile and Isabella of Portugal, which is set with nearly 600 figurative or animal forms, along with the wall tomb of her prematurely



Gil de Siloé (Spanish, Burgos, b. Flanders?, d. 1501). *Enthroned Virgin and Child*, 1480s. Alabaster, 31.5 x 22.5 x 16 cm. John L. Severance Fund 2008.145

Juan de Flandes (b. Flanders, act. Spain 1496–1519). *Portrait of Isabella the Catholic, 1474–1504, Queen of Castile and Spain*. Panel, 21 x 13 cm. Museo del Prado, Madrid. (Photo: Erich Lessing/Art Resource, New York)



deceased brother the Infante Alfonso (1489–1493). These works, like our newly acquired Virgin and Child, are produced in alabaster, a soft stone highly favored in the Middle Ages for interior sculpture.

The Virgin and Child is of exceptionally fine quality. The draperies are deeply undercut in keeping with Siloé's signature style, and the sculpture retains its high polish and much of its original gilding. Alabaster was highly prized during the later Middle Ages for its creamy whiteness and slight translucence. As a soft stone, it was ideal for interior sculpture and especially small-scale figures like the Virgin and Child (about 12 inches in height). Alabaster was easily polished and readily accepted fine details, gilding, and polychromy. Given the desirability and preciousness of the material, somewhat akin to ivory, small figures were often left unpainted in places. Only details such as the figures' hair, ornamental details of costume, and the throne were originally colored, with most areas of the draperies and faces left uncolored in reserve.

The Virgin is formally seated holding the Christ Child on an elaborately carved throne, its back decorated with elaborate geometric Gothic tracery. She wears a large cloak draped over a belted robe. The robe has a jeweled edge and the cuffs are deep, turned back to reveal a decorative gilded fabric. She once wore a large crown, long missing. The child holds an object now difficult to identify—possibly a loaf of bread, a symbol of the Eucharist. Substantial traces of the original gilding remain on the hair of the Virgin and the Child, around the edge of the Virgin's robe where it forms a decorative border, on her belt, and around the neckline of her robe. Original blue polychromy is also visible within the interstices of the tracery of the throne.

The Virgin and Child compares favorably in both style and quality with Siloé's figures on the tombs at Miraflores. The Virgin's distinctive seated upright pose, her hair carefully ar-



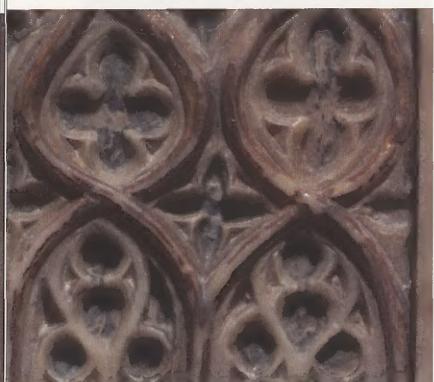
Gil de Siloé. *Tomb of Juan II and Isabel of Portugal*, executed between 1489–93. Cartuja de Miraflores, Burgos, Spain. (Photo: Scala/Art Resource, New York)

ranged over her shoulder in individual locks, her form given physical breadth by the set of her arms placed wide from her body with the cloak falling over them, are all exactly paralleled by the seated Virtues that decorate the base of the star-shaped tomb of Isabella's parents. The distinctive carving of the drapery of the Virgin and Child, which is deeply undercut and set in angular, geometric folds, is also a feature of the way Siloé and his team carved alabaster on the Miraflores tombs. The Virgin's face is closely comparable to the manner in which the portraits of the Infante Alfonso or Isabella of Portugal are conceived, especially in the treatment of the eyes and cheeks, and the overall shape of the face.

Elements of the design of the Virgin and Child suggest that it was a self-contained object, most evident from the way the throne on which she sits has an integral back (unlike the seated Virtues or the Virgin and Child on the Miraflores tomb). This obviates any need to place her within another architectural context, and indeed negates the likelihood that she came from such a context. This statue then was most probably intended to serve as an independent devotional image, likely meant to be viewed at eye level or from slightly below. One can speculate that it was used in a private chapel or oratory. The material, its quality, and the quality of the carving also indicate a discerning patron: Isabella of Castile, who was well known for discriminating taste. While an association between this small but regally conceived Virgin and Child and Isabella of Castille can only be hypothesized at present, in the view of Dr. Susie Nash of the Courtauld Institute, "It is tempting to see this beautifully and distinctively carved Virgin and Child as a private object made for the queen or a high-ranking member of her household."

Isabella was a great admirer of Flemish art and owned numerous manuscripts, paintings, and tapestries produced in Flanders. The queen's daughter Johanna lived in Flanders from 1497 until her mother's death in 1504. Johanna became the wife of Philip the Fair of Burgundy, Maximilian's son, in 1496 and ordered a set of Flemish tapestries for her mother as a present. It cannot be demonstrated at this time who owned or commissioned the newly acquired alabaster Virgin and Child. However, the resemblance of the Virgin's face to Isabella herself has been noted by more than one scholar. It would not be unusual for an artist in the 15th century to portray his patron in the guise of a sacred figure as a means of flattery. It is also possible that the sculpture was commissioned by a member of the court for Isabella as a gift.

The addition of the sculpture fills a major gap in the museum's small collection of medieval Spanish art. It also provides a welcome and extremely rare example of the artistic personality of Gil de Siloé. Very few sculptures by this artist exist outside of Spain and only five are known to exist in U.S. collections (at the Cloisters in New York and the Museum of Fine Arts, Boston). The sculpture complements two other works in the museum's collection associated with Queen Isabella the Catholic: her book of hours, one of the most prestigious manuscripts of its type, and the panel painting *The Birth and Naming of St. John the Baptist* by Juan de Flandes, part of an altarpiece commissioned by Isabella for the monastery of Miraflores. ■■■



FURTHER READING

Weise, Georg. *Spanische Plastik aus Sieben Jahrhunderten*. Vol. III. Reutlingen: Gryphius Verlag, 1929; pls. 66–77.

WetHEY, Harold E. *Gil de Siloe and His School*. Cambridge, Mass.: Harvard University Press, 1936; see esp. pls. 11–13.

Yarza Luances, J., et al. *Actas del Congreso International sobre Gil de Siloé y la escultura de su época*. Burgos, 2001.

Up against the Wall

CIA students in 2009, Paul Gauguin in 1889



The museum's Caroline Goeser (center) and students from the Cleveland Institute of Art discuss a facsimile of Gauguin's *Volpini Suite*, which was part of the café exhibition Gauguin staged 120 years ago. (Photo: Robert Muller)

One hundred and twenty years after Paul Gauguin and his comrades staged an independent exhibition in Monsieur Volpini's Café des Arts on the grounds of the Paris World's Fair in 1889, Cleveland Institute of Art students install their work on the walls of the Museum Café, just inside the north entrance at the Cleveland Museum of Art. Opening on Friday, November 13, *CIA Students: Cleveland, 2009* is a contemporary companion to the museum's major fall exhibition, *Paul Gauguin: Paris, 1889*. Like its famous predecessor the new café exhibition aims to provide exposure for emerging artists and to announce the avant-garde art of a new generation.

"I'm unknown and nobody shows me to the public," Gauguin wrote to his dealer in 1889, explaining his enthusiasm for the show at Café des Arts. The upstart exhibition took advantage of the café's prominent location on the grounds of the fair that brought millions of visitors to Paris. Gauguin and his fellow artists intended to claim the right to usher in a new era of modern painting. "Gauguin was devastated in 1886," explains associate curator of drawings Heather Lemonedes, who organized *Paul Gauguin: Paris, 1889*. Critics had dismissed his work in the last Impressionist exhibition in favor of the pointillist canvases of Georges Seurat. "1889 was a kind of comeback

AFTER-HOURS PARTY!

Friday, November 13, 9:00–1:00

See the student café exhibition and enjoy live performances including Marina Rosenfeld's Sheer Frost Orchestra, featuring 17 floor-bound electric guitars, and the highly danceable San Francisco-based electro-squiggle duo Eats Tapes. Cash bars and refreshments. Tickets \$10.

moment for him," says Lemonedes. Not only did Gauguin inspire an independent show that thumbed its nose at the academic art in the fair's official exhibition (which had rejected his work), he also snubbed as derivative the work of Seurat and Camille Pissarro. "Don't forget," he warned his fellow artists, "it's not an exhibition for *the others* . . . It's our group!" Though critics generally had little to write about the show, one responded as Gauguin had hoped: In *De Opmerker* for September 7, 1889, the pseudonymous Osado regarded the Café des Arts paintings as "the art of the future," with fresh approaches to color and "extravagant brushwork" that were "a delight to behold."

More than a century later, the walls of another café will fill with the work of emerging artists. When this article was written in September, the students were busy crafting widely varying proposals, many imagining site-specific installations. Thematically, they react as contemporary artists to Gauguin's Café des Arts show, thinking broadly about artistic self-discovery and how to create an avant-garde expression in 2009. Maggie Denk-Leigh, head of the CIA printmaking department, is excited about this opportunity and trusts that "the students are going to challenge us." She will serve on the show's collaborative jury and organizing committee, which also includes CMA curator of contemporary art Paola Morsiani and contemporary artist and recent CIA alum Ben Kinsley.

The 1889 show was "recognized as something new," Lemonedes notes, "something bold and not necessarily polished." Similarly, CIA senior drawing major Hannah Bigeleisen imagines the new show will "give museumgoers the opportunity to see really raw, new work that's not fully fleshed out." This will be a new experience for many CMA visitors, and Bigeleisen feels the show "will definitely draw new audiences."

What will museum visitors see in our café show? That's the surprise! Not even the CIA students will know until they install it during the week before the November 13 opening. Further dramatizing this excitement is an after-hours party running 9:00 to 1:00 the following morning, with two contemporary musical performances, refreshments and cash bars, and the same spirit of lively adventure that accompanied Gauguin's Café des Arts show. A reviewer of the 1889 exhibition quipped that the artists had "tattooed the walls of the Café des Arts," a sufficiently chaotic environment that it was "impossible to get near these canvases because of the sideboards, beer pumps, tables, cashier's bosom and an orchestra of young Muscovites whose bows unleash in the vast hall a music that bears no relationship with these polyphonic works." Don't miss the chance to revel in a similarly inspired cacophony. ■



CIA students work on a project at the McCollough Center on Euclid Avenue. See brand-new work at the CMA-CIA collaborative café exhibition opening November 13. (Photo: Robert Muller)

Acquisition Highlights

Notable group includes a contemporary collage and a little-known American modern painting



Below: Nancy Spero (American, b. 1926). *Codex Artaud XXI*, 1972. Cut and pasted papers, printed text, watercolor, metallic paint, pen, and stamped ink

Left: Raymond Jonson (American, 1891–1982). *Rock at Sea*, 1920–22. Oil on canvas

The museum acquired a number of significant works of art at its September meeting. The two pieces described here are among the most noteworthy.

The *Codex Artaud* by Nancy Spero is a series of drawings uniting texts by Antoine Artaud, the French actor, playwright, and poet of highly allusive writings, with Spero's decidedly personal imagery. The codex, 34 scrolls made of sheets of paper pasted end to end, centers on Spero's creation of a specifically female pictorial language; the series is now considered the artist's signature work. The *Codex* presents an extract from Artaud's writings using a pristine array of typed capital letters along with Spero's graphic additions of two converging cross-hatched triangles, a tiny woman riding a rat, and a heroic male nude holding a sword. Spero holds an important place in the feminist art movement of the 1960s and 1970s which addressed the exclusion and alienation experienced by most women artists in the aftermath of Abstract Expressionism and the engagement of younger male artists in the iconography of popular culture and mass media imagery.

Rock at Sea is a superb example of early American modernist painting by the little-known Raymond Jonson. Practicing his craft first in Chicago and then in Albuquerque, Jonson is best known for co-founding the Transcendental Painting Group, a consortium based in New Mexico and California that constituted a West Coast correlative to the Abstract American Artists organization in New York. *Rock at Sea* exhibits a number of diverse influences that, combined, give Jonson's painting a unique character. The painting's visionary rendering of nature, centered around a large stony mass in cobalt blue and violet hues, embodies the artist's longstanding interest in communicating mystical concepts through art. Also apparent are a variety of visual cues adopted from Jonson's avant-garde stage designs, as well as those by the Russian scenic designer and painter Nicholas Roerich, whom Jonson regarded as a kindred spirit. Dating to early in Jonson's career, this work is apparently his first painting to exhibit the radically reductive and decorative tendencies seen in avant-garde scenic design. ■■■



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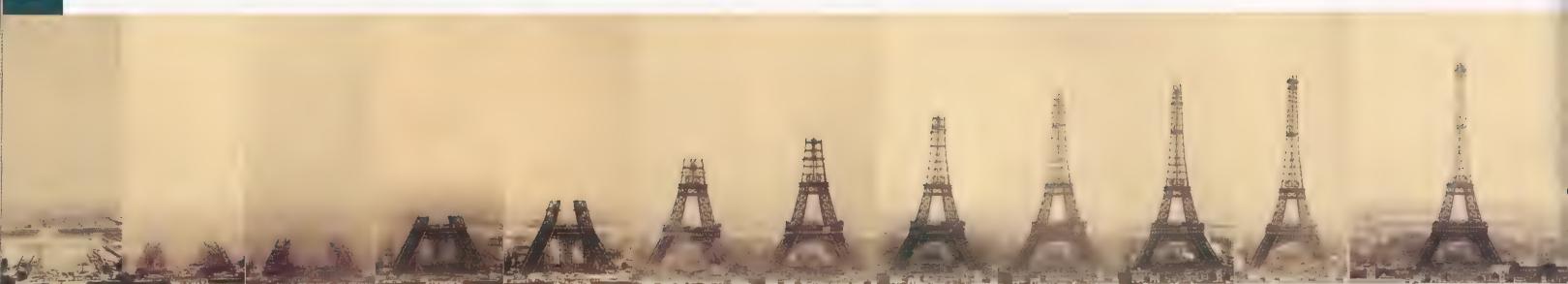
Legacy Society

The Cleveland Museum of Art thanks the members of the Legacy Society for their generosity, kindness, and support. Legacy Society members have made provisions for the museum in their estate plans or have created endowments or gift annuities. These planned gifts help ensure the museum's future for generations to come.

New members of the Legacy Society appear in italic.

Anonymous (71)	Fred and Linda Buchler	Elaine S. Engeln	Mr. and Mrs. George M. Humphrey II	Kate M. Markert	Robert S. and Sylvia K. Reitman	Barbara J. Stanford
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				Mrs. Alfred M. Rankin	Donna and James Reid	Lia N. Staaf
						Frances R. Zverina

* recently deceased



Gauguin Programs

After-Hours Party!

Friday, November 13, 9:00–1:00 a.m.

Enjoy live performances including Marina Rosenfeld's Sheer Frost Orchestra, featuring 17 floor-bound electric guitars, and the San Francisco duo Eats Tapes. Cash bars and refreshments. Tickets \$10.

Highlights Tours

Tuesday, Friday, Saturday, and Sunday at 1:30 plus Saturdays at 2:30

Tours of the renovated 1916 building and the new east wing. See www.clevelandart.org for title and docent name. Meet in the east wing, level 1 near the portholes.

Art in Focus Gallery Talks

Wednesdays at 1:30

Gallery talks feature a single object or theme in the new east wing or the 1916 building. Meet in the east wing, level 1 (near the portholes).

November 4 *Ceramics by Toshiko Takaizu*, Marjorie Williams

November 11 *Japonisme: East Meets West*, Seema Rao

November 18 *Corot and the French Barbizon School*, Pat Ashton

November 25 *Parliament Ablaze*, Nancy Persell

Regular Exhibition Tours

Thursdays through January 7, 1:30 (holiday weeks excepted); Sundays through January 10, 2:30

When the Eiffel Tower Was New

Wednesday, November 4, 6:30. Miriam Levin. Learn about the cultural context for Gauguin's work in Paris during the centenary celebration of the French Revolution that gave rise to the Eiffel Tower.

Technical Aspects of the *Volpini Suite*

Wednesday, November 18, 6:30. Moyna Stanton. The museum's paper conservator discusses the technical challenges and unique artistic effects Gauguin achieved in his important suite of zinc-plate lithographs—and she talks about making a modern version of the artist's distinctive yellow paper.

Gauguin's Brittany: True or False?

Sunday, January 10, 2:30. Caroline Boyle-Turner. Founder of the Pont-Aven School of Contemporary Art, Boyle-Turner has lived in Brittany for many years. Find out about Gauguin's relationship to this rural French region and examine his depictions of Breton peasant life.

Curator's Choice: The East Wing

Wednesdays, through November 18, 10:30–12:00

CMA curators introduce their collections, discussing issues of interpretation and installation. Lectures followed by gallery discussions in the new east wing. Single lectures \$20, CMA members \$15.

Collecting in the Future Tense: New Acquisitions and Acquisitions to Come

November 4. Paola Morsiani

The Great Debate: Realism vs. Abstraction in Modern American Art

November 11. Mark Cole

Pure Psychic Automatism: Dada and Surrealist Art

November 18. William Robinson

Art Treasure Hunts

Stop at the information desk to pick up clever, witty scavenger hunts. Have fun exploring the new east wing galleries, looking at art in ways you may have never imagined—you may even win a prize. Available for all ages during regular museum hours.

Food in Art

Feast, Famine, and Fashion

3 Fridays, November 6–20, 10:30–12:00

Seema Rao looks at how food is depicted by artists from ancient times to today. \$55, CMA members \$40; single lectures \$20/\$15.

CWRU Audits

Acts of Genius: The Renaissance to the Present

ARTH 102 MWF 10:30–11:45
Adams

American Art and Culture

ARTH 270 MW 12:30–1:45 Adams

Buddhist Art in Asia

ARTH 302/402 MW 12:30–1:45 Giuffrida

Art and Archaeology of Greece

ARTH 334/434 T TH 10:00–11:15
Neils (at CMA)

Late Gothic Art in Italy

ARTH 351/451 MWF 11:30–12:20
Olszewski

Arts of East Asia

ARTH 204 T TH 1:15–2:30
Giuffrida (at CMA)

Kant and Modernism

ARTH 392/492 W 5:45–8:15 Carrier



Author Jonathan Lopez

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Educators Academy

Teacher Workshop: Gauguin

Wednesday, November 4, 4:00–7:30

At 4:30 Diane Joy Stone offers a hands-on collage and oil pastel workshop. At 6:30 Miriam Levin presents *When the Eiffel Tower Was New*. Free. To register call 216-707-6778 or e-mail educatorsacademy@clevelandart.org.

For Schools and Teachers

Docent-guided school tour topics are on our web site; first-come, first-served. Free docent-led school tours for *Paul Gauguin: Paris, 1889* (including 30 minutes in the permanent collection) run through January 8, 10:00–2:00. *Self-guided exhibition tours require exhibition tickets*. Please remember the museum is closed Mondays.

Register using the form online at www.clevelandart.org. Include an e-mail address for confirmation. Direct questions to abarfoot@clevelandart.org or call 216-707-2459.

Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights and every 2nd Tuesday at Karamu House, 2355 E. 89th, Cleveland. Live jazz and poetry. This program is intended for adult patrons. 216-707-2486.

Art Crew

A troupe of characters based on objects in the museum's permanent collection appears throughout the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or gtrembly@clevelandart.org.

Cafe Bellas Artes

Fine Arts Café

Friday, December 11, CMA gallery 101, 6:30–8:30

A place where members of the Latino community come together each month to discuss art, culture, music, poetry, literature, and much more.

Textile Art Alliance Lecture

Nagada, the Place Where Human

History Meets the Search for Art
Wednesday, November 11, 1:30

Nina Setrakian's presentation is a magical journey starting in Nagada, one of the oldest inhabited settlements in the world where peasants produce a simple zigzag on local cottons. The journey continues to

other weaving centers of Egypt and then to present-day Nagada Clothing and Accessories, where Michel Pastore and Sylva Nasrallah design a unique line of clothing.

Lecture free to TAA members and full-time students, \$5 at the door for general public. For information contact kerrin.art@gmail.com or 216-752-9654.

ditional person; one lantern per person, \$25 each additional lantern. Children under 15 must register and attend with someone older. Call 216-707-2483 or e-mail neisenberg@clevelandart.org to register or for more information.

Winter Lights Lantern Festival and Holiday CircleFest

See installations and displays, including *Environment of Lights* artist installation on Wade Oval, on view from Friday evening, December 4, through Sunday, December 13. Events on Sunday, December 6 from 1:00–6:00, including lantern-making and procession, are part of UCI Holiday CircleFest. See the December magazine for a full listing of activities.

Volunteers are needed to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Services 216-707-2593.

Ongoing Book Sale

Every month, a new selection of sale books is located on the shelves opposite the library's recent acquisitions area. Deeper discounts each week.

Art and Fiction Book Club

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's library and education departments, intended for adult patrons. \$45, CMA members \$35. Register through the box office, 216-421-7350.

The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Han van Meegeren, by Jonathan Lopez

3 Wednesdays, November 4–18, 1:30–2:45



Ingalls Library

Collection in Focus

Limit of 20 participants for each session; pre-registration required. \$20, CMA members free.

Paul Gauguin's "Noa Noa"

Thursday, November 5, 2:00–3:30

Gauguin's Tahitian travel journal, *Noa Noa* (which literally means "very fragrant"), was begun on his first visit to Tahiti in 1891–93. It is a work to which he returned repeatedly over the course of ten

years and in which he shared his intimate perceptions of the island both visually through the woodcuts he produced and through his narrative.

Library program tickets: Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to all programs except Research Roadshow. For specific questions regarding Ingalls Library programs, please call the reference desk at 216-707-2530.

VIVA! & Gala

Witness the World

"International artists of exceptional quality" — *The Plain Dealer*

Continuing our tour around town, this month features three performances from around the globe. Don't miss the dazzling Shaolin Warriors of China in an amazing display of agility and skill. (PLEASE NOTE: Due to high demand, this performance has been moved to the Palace Theatre to accommodate a larger audience.) Also, two ensembles make Cleveland debuts: Irish-born, Scottish-raised violist Garth Knox and the Juan Carmona Quintet.

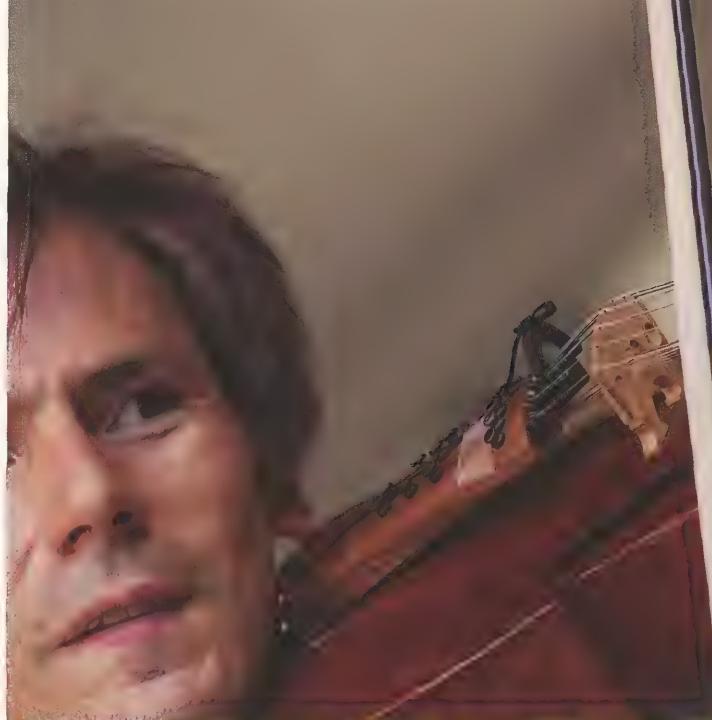


Shaolin Warriors of China

Wednesday, November 4, 7:30
Palace Theatre, PlayhouseSquare

"They combine the agility and grace of gymnasts with the showmanship of Cirque du Soleil performers." — *Washington Post*

In a fully choreographed theatrical production, the world-renowned Shaolin Warriors bring the remarkable skill, stunning movement, and spectacular imagery of martial arts to stages throughout the world. These Kung Fu masters have trained from an early age in mental and physical disciplines that allow them to perform feats once thought only possible in the movies. \$39, CMA members \$38.



Garth Knox, viola and viola d'amore

With Lauren Radnofsky, cello

Sunday, November 8, 7:30
Plymouth Church of Shaker Heights, UCC

"Outstandingly magical"
— *Gramophone*

A recent fascination with the baroque-period instrument the viola d'amore (with its seven playing strings and seven sympathetic strings) led the versatile and adventurous viola virtuoso Garth Knox to create a program rooted in the spirit of innovation and discovery.

This delightful program is a mix of music of the 17th and 18th centuries, traditional Celtic reels and jigs, and new works, including Knox's arrangements with cello. \$29, CMA members \$28.

Flamenco! Juan Carmona Quintet

Saturday, November 14, 7:30

Cleveland Museum of Natural History

"Brilliant . . . ravishing!"
— *Chicago Tribune*

Awarded the most prestigious guitar prizes in Spain, Juan Carmona has twice been nominated for a Grammy. Undeniably one of the most creative guitarists of the new flamenco generation, Carmona plays with a surprising, moving quality and navigates within a profound awareness of musical genres, traditional styles, and a devastating modernity. He appears with his quintet featuring dancer/singer Sabrina Romero. The exhilarating evening mixes superb musicianship with passionate flamenco *baile* (dance). \$39, CMA members \$38.

Give the Gift of Music

Tickets to VIVA! & Gala performances make a wonderful holiday gift. Share your love of music with someone dear to you. Custom subscription packages are still available. Save 5% when you order four or more concerts. Call 1-888-CMA-0033 to subscribe.

For full series details, including directions and parking information, visit www.clevelandart.org/viva

Top: Garth Knox

Left: Shaolin Warriors

Below: Flamenco



Departures

The Japanese drama *Departures*, the surprise winner of this year's Academy Award for best foreign-language film, returns to Cleveland this month. But every week the CMA Film Series offers moviegoers departures from the mundane via a variety of diverse international cinema, including five Cleveland premieres in November. All films show in the Morley Lecture Hall. Admission to each program is \$8; CMA members, seniors 65 & over, and students \$6; or one CMA Film Series voucher. Vouchers in books of 10 can be purchased at the box office for \$60, CMA members \$50.

The Vanished Empire

Friday, October 30, 7:00
Sunday, November 1, 1:30

Directed by Karen Shakhnazarov. In this rare look at 1970s Soviet youth culture, an 18-year-old Moscow student and one of his best friends love the same young woman—when they're not buying contraband rock albums and jeans on the black market. "NYT Critics' Pick...[A] wise, elegiac film" —*The*



Evangelion 1.0

New York Times. Cleveland premiere. (Russia, 2008, color, 35mm, 105 min.)

Evangelion 1.0: You Are (Not) Alone

Wednesday, November 4, 7:00

Directed by Hideaki Anno, Masayuki, and Kazuya Tsurumaki. A teenage boy is chosen to save a future world from alien invaders in this award-winning, action-packed Japanese animated feature based on the immensely popular anime TV series *Neon Genesis Evangelion*. "The machinery and pyrotechnics do not disappoint" —*Variety*. Cleveland premiere. Rated PG-13. (Japan, 2007, color, in English, DVD, 98 min.)



Departures

Friday, November 6, 6:30
Sunday, November 8, 1:30

Directed by Yōjirō Takita. This year's Oscar winner for best foreign-language film is a touching tale of an unemployed Japanese cellist who takes a job as *Nokanshi* or "encoffniner," preparing deceased bodies for their caskets and entry into the next life. "It will absolutely delight the art-house crowd... Sophisticated and elegant" —Bob Mondello, NPR. (Japan, 2008, color, subtitles, 35mm, 130 min.)

2008 British Television Advertising Awards

Friday, November 13, 7:00
Saturday, November 14, 1:30
Sunday, November 15, 1:30

Various directors. This program of funny, inventive, provocative British commercials (chosen by top advertising executives and producers) includes almost 100 ads—including one by Harmony Korine and another by Martin Scorsese. Cleveland premiere. (Britain, 2007, color, Beta SP, 98 min.) *Special thanks to Peter Bigg, BTAA.*

BACK BY POPULAR DEMAND!

Hausu (House)

Wednesday, November 18, 7:00

Directed by Nobuhiko Obayashi. This crazy, stylish, one-of-a-kind horror comedy (an underground hit that is just now surfacing) tells of seven Japanese high-school girls

who vacation at a creepy, secluded old house belonging to the aunt of one of them. Some very unpleasant surprises await. The delighted audience that saw this movie in August didn't know what hit them. Adults only! (Japan, 1977, color, subtitles, Beta SP, 87 min.)

Gotta Dance

Friday, November 20, 7:00
Sunday, November 22, 1:30

Directed by Dori Berinstein. "A feel-good movie if ever there was one" (*The Hollywood Reporter*), this new documentary chronicles the creation of the New Jersey Nets' NETSational Seniors, the first NBA hip-hop dance team composed entirely of people aged 60 and over.

"Joyous...Heartwarming" —*Variety*. Cleveland premiere. (USA, 2008, color, 35mm, 93 min.)

Malls R Us

Friday, November 27, 7:00
Sunday, November 29, 1:30

Directed by Helene Kladawsky. This wide-ranging look at the history, architecture, economics, and politics of international shopping malls asks whether these facilities are a plague upon the earth, or places of community and ceremony, the modern equivalent of town squares and cathedrals. "Provocative" —Roger Ebert. Cleveland premiere. (France/Canada, 2009, color, DVD, 78 min.)



Departures

What to Expect

The south doors are open through November 1, after which that entrance closes until the spring. Meanwhile, follow the Art Detour from the north lobby and parking garage to get to the open galleries.

Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

East wing open

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) is open now.



Parking: Use the tunnel

All museum parking is consolidated in the expanded garage, accessible by way of Jeptha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building). You can enter the museum from the garage without going outside.

The renovation of Gartner Auditorium necessitates creating a fenced staging area between the north entrance and the top level of the parking garage for about one year, but this should not significantly disrupt visitor access. Gartner is scheduled to reopen in February.

Welcome New Trustees

The Cleveland Museum of Art is pleased to welcome the appointment of seven new members to the board of trustees. Each brings an important dimension to the museum through their extensive arts and civic involvement.

Standing Trustees

Frederick ("Fred") E. Bidwell is president and CEO of Malone Advertising. Noted collectors of contemporary photography, he and his wife, Laura, were among the sponsors of the recent *Friedlander* exhibition. Fred was a trustee of the Akron Art Museum, serving as president at the commencement of their capital campaign, which he co-chaired.

April Miller Boise, partner-in-charge of Thompson Hine, is the first woman to lead a major Cleveland law firm. April currently serves on the boards of the Cleveland Foodbank, Cuyahoga Community College Foundation, and the Cleveland Zoological Society.

Terrance ("Terry") C. Z. Egger is publisher, president, and chief executive officer of *The Plain Dealer*. Terry serves on the board of directors for United Way Services of Greater Cleveland and the Greater Cleveland Partnership. In addition, he is a trustee for the Cleveland Clinic Foundation, the Musical Arts Association, and the American Heart Association, Cleveland Division.

Agnes ("Aggie") Gund, a longtime supporter of the CMA, has been a CMA honorary trustee since 2004. She is a prominent collector with a deep commitment to living artists, and a philanthropist for art as well as education causes. Aggie is chairman emerita of MoMA and founded Studio in a School, which brings artists into NYC public classrooms.

Honorary Trustees

Harvey Buchanan is director of the John and Mildred Putnam Sculpture Collection as well as professor emeritus of art history and former chairman of the art department and dean of Arts and Sciences at CWRU. In 1967, Harvey initiated the joint program between CWRU and the CMA in art history and museum studies.

Penny Buchanan founded the CMA's Teacher Resource Center in 1981. She has been an active participant in Parade the Circle since its inception. She and her husband, Harvey, have been members of the Contemporary Arts Society, The Print Club, Legacy Society, and Director's Circles.

Betty Jane Mulcahy is a trustee of the Harold C. Schott Foundation. The CMA has named the 17th and 18th Century Dutch Painting Gallery to honor the foundation's support of the Campaign for the Cleveland Museum of Art. Betty Jane was a founding trustee of the Great Lakes Science Center and has been a CMA member since 1988.

Visit/Contact Info

Museum Hours

Tuesday, Thursday, Saturday,
Sunday 10:00–5:00
Wednesday, Friday
10:00–9:00
Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033

Fax 216-707-6659
Nonrefundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

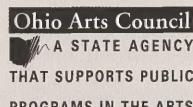
216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday until 9:00. Reference
desk: 216-707-2530

Parking Garage

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00



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Questions? Comments?

magazine@clevelandart.org



\$ Admission fee R Reservation required T Ticket required

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
1 Highlights Tour 1:30 Film 1:30 <i>The Vanished Empire</i> \$ Exhibition Tour 2:30 <i>Gauguin: Paris, 1889</i> T	2 Museum Closed	3 Highlights Tour 1:30 <i>Nia Coffee House</i> 6:00-8:30 Coventry Village Library	4 Curator's Choice Lecture 10:30 <i>Collecting in the Future Tense</i> , Paola Morsiani \$ Art in Focus 1:30 <i>Ceramics by Toshiko Takeazu, Marjorie Williams</i> Art & Fiction Book Club Begins 1:30 <i>The Man Who Made Vermeers</i> by Jonathan Lopez \$ Teacher Workshop 4:00-7:30 <i>Gauguin</i> Lecture 6:30 <i>When the Eiffel Tower Was New</i> , Miriam Levin Film 7:00 <i>Evangelion 1.0: You Are (Not) Alone</i> \$ Around Town Performance 7:30 Palace Theatre, Playhouse Square. <i>Shaolin Warriors of China</i> \$	5 Exhibition Tour 1:30 <i>Gauguin: Paris, 1889</i> T Library Program 2:00 <i>Collection in Focus</i>	6 Lecture <i>Food in Art I</i> 10:30 \$ Highlights Tour 1:30 Lantern Workshop 6:00-8:30 <i>Batik Lanterns</i> R\$ Film 6:30 <i>Departures</i> \$	7 Highlights Tours 1:30 and 2:30
8 Highlights Tour 1:30 Film 1:30 <i>Departures</i> \$ Lantern Workshop 2:00-4:30 <i>Batik Lanterns</i> R\$ Exhibition Tour 2:30 <i>Gauguin: Paris, 1889</i> T Around Town Performance 7:30 Plymouth Church of Shaker Heights, UCC. <i>Garth Knox</i> \$	9 Museum Closed	10 Highlights Tour 1:30	11 Curator's Choice Lecture 10:30 <i>The Great Debate</i> , Mark Cole \$ Art in Focus 1:30 <i>Japonisme: East Meets West</i> , Seema Rao Lecture 7:00 <i>The Man Who Made Vermeers</i> , Jonathan Lopez \$	12 Exhibition Tour 1:30 <i>Gauguin: Paris, 1889</i> T	13 Lecture <i>Food in Art II</i> 10:30 \$ Highlights Tour 1:30 Lantern Workshop 6:00-8:30 <i>Batik Lanterns</i> R\$ Film 7:00 <i>2008 British Television Advertising Awards</i> \$ After-Hours Party 9:00-1:00 a.m. R\$	14 Highlights Tours 1:30 and 2:30 Film 1:30 <i>2008 British Television Advertising Awards</i> \$ Around Town Performance 7:30 Cleveland Museum of Natural History. <i>Flamenco! Juan Carmona Quintet</i> \$
15 Highlights Tour 1:30 Film 1:30 <i>2008 British Television Advertising Awards</i> \$ Lantern Workshop 2:00-4:30 <i>Batik Lanterns</i> R\$ Exhibition Tour 2:30 <i>Gauguin: Paris, 1889</i> T	16 Museum Closed	17 Highlights Tour 1:30 <i>Nia Coffee House</i> 6:00-8:30 Coventry Village Library	18 Curator's Choice Lecture 10:30 <i>Pure Psychic Automatism</i> , William Robinson \$ Art in Focus 1:30 <i>Corot and the French Barbizon School</i> , Pat Ashton Lecture 6:30 <i>Technical Aspects of the Volpini Suite</i> , Moyna Stanton Film 7:00 <i>Hausu (House)</i> \$	19 Exhibition Tour 1:30 <i>Gauguin: Paris, 1889</i> T	20 Lecture <i>Food in Art III</i> 10:30 \$ Highlights Tour 1:30 Lantern Workshop 6:00-8:30 <i>Batik Lanterns</i> R\$ Film 7:00 <i>Gotta Dance</i> \$	21 Highlights Tours 1:30 and 2:30
22 Highlights Tour 1:30 Film 1:30 <i>Gotta Dance</i> \$ Lantern Workshop 2:00-4:30 <i>Batik Lanterns</i> R\$ Exhibition Tour 2:30 <i>Gauguin: Paris, 1889</i> T	23 Museum Closed	24 Highlights Tour 1:30	25 Art in Focus 1:30	26 Museum Closed Thanksgiving Day	27 Highlights Tour 1:30 Film 7:00 <i>Malls R Us</i> \$	28 Highlights Tours 1:30 and 2:30
29 Highlights Tour 1:30 Film 1:30 <i>Malls R Us</i> \$ Exhibition Tour 2:30 <i>Gauguin: Paris, 1889</i> T	30 Museum Closed	Find out what this means at the November 13 after-hours party				



Malls R Us



THE CLEVELAND MUSEUM OF ART

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Special Exhibitions

Paul Gauguin: Paris, 1889

Through January 18

This landmark exhibition gathers about 100 paintings, works on paper, woodcarvings, and ceramics by Paul Gauguin and his contemporaries to explore how the artist created his signature style during the year 1889. Co-organized by the Cleveland Museum of Art and the Van Gogh Museum, Amsterdam, *Paul Gauguin: Paris, 1889* recreates on a smaller scale the radical independent exhibition that Gauguin organized with his artistic disciples on the grounds of the 1889 Exposition Universelle in Paris, and closely examines Gauguin's famed portfolio of eleven zincographs known as the *Volpini Suite*.

Organized by the Cleveland Museum of Art and the Van Gogh Museum. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is made possible through major support provided by the Malcolm E. Kenney Special Exhibitions Endowment Fund. The supporting corporate sponsor of the exhibition is KeyBank. Additional support has been provided by the Painting and Drawing Society of the Cleveland Museum of Art. Online media sponsor cleveland.com.

KeyBank




Collection Exhibitions

France at the Dawn of Photography

Through January 24

A visual record of France—portraits, street scenes, landscapes—when Gauguin was young and just beginning as an artist. In the photography galleries of the new east wing.

Toshiko Takaezu

Through May 16. Large-scale ceramics.

Cleveland Art

Through May 16. Works by major figures of the regional art scene beginning around 1900, all from the museum collection.

Touring Exhibitions

Icons of American Photography: A Century of Photographs from the Cleveland Museum of Art

Through January 3. Frick Art & Historical Center, Pittsburgh

Collection Loans

See works from the Cleveland collection in exhibitions worldwide

Familiar Faces: Chuck Close in Ohio Collections

Akron Art Museum, through January 3. The show includes a painting, a photograph, and two drawings from the CMA.

Titian, Tintoretto, Veronese:

Rivals in Renaissance Venice
Musée du Louvre, Paris, through January 4. Major Italian masters stand toe-to-toe thanks to international lenders including the CMA.

Georgia O'Keeffe: Abstraction

Whitney Museum of American Art, New York, through January 17. See Cleveland's painting *Morning Glory with Black*.

COVER: Unidentified photographer (French, 19th century). *Courtyard with Painters* (detail), late 1860s. Albumen print from wet collodion negative, 28.4 x 38.6 cm. John L. Severance Fund 1998.176